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TWO RECENT LOANS

THE attention of visitors to the Museum is particularly called to one of the greatest, and certainly the most imposing, of Rembrandt's portraits of himself, which Mr. Henry C. Frick has lent to the Museum for the summer months, and which has been placed in gallery 24.

Dr. Wilhelm Bode, in Volume VI of his work on Rembrandt, catalogues this painting as follows:

"Rembrandt seated with a stick in his left hand. About fifty years old, seated facing and looking at the spectator. In a full yellow gaberдинe with a red sash, a brown cloak with a white neck cloth and gold-embroidered shoulder straps. On his head he wears a dark cap under which a brown skull cap is visible. He has a short moustache. Dark background. Life size. Three-quarters length. Signed on the knob of the chair. Rembrandt, 1658."

The picture was formerly in the Earl of Ilchester's collection, Milbury Park, Eng.

Another important loan is that of a charming marble relief—a Madonna and Child by Mino da Fiesole, for which the Museum is indebted to Miss Caroline L. Morgan. The work has been placed with the primitive paintings in Gallery 11, together with the terra-cotta relief attributed to Jacopo della Quercia. B. B.

THE LIBRARY COLLECTION OF PHOTOGRAPHS

AS was mentioned in the Bulletin of November, 1906, there was selected and purchased in Europe last summer a large collection of photographs of works of art. The ten-thousand-odd prints thus bought could not be of real service, however, until they should be mounted and arranged according to a selected method of classification. This having been done the collection can now be said to be informally open for study. Access to it may be had by applying at the library.

A word or two as to the nature of the collection will perhaps be found useful. It attempts to cover primarily, up to the

present point, the history of painting, although some few examples of wood carving, wrought iron, goldsmith's work, textiles, ceramics, etc. are already included. Of sculpture and architecture there are also a few reproductions among the newer prints, and some hundreds among those which were already in the possession of the Museum. Greek painting is represented only by works of the neo-classic artist; but as two important books on the subject are at present under publication, the superb reproductions to be found in these volumes will more than supplement the photographs. The great period of one thousand years which intervened between the classic and Renaissance eras of art is necessarily represented not only by reproductions of paintings but by photographs of that which largely took the place of painting—the rich mosaics of the Byzantine churches. The Italian Renaissance can be studied at length, and the Northern schools of the same period are also thoroughly to be seen. This means not only the better known Flemish artists but the Germanic painters and the French "Primitifs" as well. The seventeenth-century Dutch and French, and, naturally, Velazquez, are represented; and finally French and German and English painting of the eighteenth, and to some extent, of the nineteenth centuries. We are least strong, however, as yet, in the more modern artists, examples of their work being difficult to obtain except in the course of time. Eventually these will be carefully selected, so that the art activities of the nineteenth century as well as those of the epochs already passed, will be represented in the most catholic manner possible.

The size of the prints is, in the majority of cases, that which is most adapted for purposes of study—eight by ten inches. In many instances, however, large carbons have been purchased, either in those cases where the composition is a very crowded one and therefore not easily seen in a small photograph, or when it is a question of reproductions of famous and especially beautiful pictures.

L. M. P.